

# 8. Sonic microgeographies and histories: life listening & home. By Tom Ottway

## Overview

This chapter considers theories of space and place in a broad philosophical sense (de Certeau, Lefebvre, Bachelard,) particularly in relation to the urban. It then focuses on readings of these theories in the context of home, identity and alienation (Blunt & Dowling, 2006) and other humanistic geographers, and gendered readings on space and place in terms of home, identity, belonging and alienation. It then moves on to present attempts at creative composition of the city and mediation of technology concerning creative composition (composition; literally with position, or emplacement), and also mediation of technology with regard to space, place and specifically home/alienation. The notion of home, by its complex and fluid nature, encompasses a wide range of fields and theories, stretching its tentacles and influence eclectically into geography, history, sociology, urban studies, anthropology, architecture, feminism, law, and migration studies. Given its genesis in multiple areas, this research aims firstly to provide a brief theoretical overview of how home has been simultaneously imagined and appropriated in different ways, often to political ends: indeed the story of home and the right to belong, it could be argued, is partly the story of the struggle for power itself (Ralph and Staeheli, 2011, p. 526). Having provided a contextual theoretical background, it then narrows the scope and focus of its study of home in a specific geographical locale: the city of Brighton & Hove, principally through the lens of sonic art and group (and auto-) ethnography of co-authors, relating to the process of co-creating an intervention on what constitutes 'home' in the Great Sussex Book Sprint on Home

## Research questions:

What is the role and potential of the sonic in relation to the other senses, in 'doing' critical geographies of home, as compositions in and of the experience of 'home' in general and specifically living in the city of Brighton & Hove ?

How does (auto-) ethnography contribute to the process of effective gathering, composition and dissemination of 'sonic' home?

## Questions of Space, Place and Home

Established theories of space and place have informed the debate on the meaning of home, as a feature of space: most notably de Certeau's *The Practice of Everyday Life* (1984), where the writer emphasises, in the act of embodiment and walking, the importance of narrative over data or maps; Lefebvre's more overtly political rejection of the notion of empty space in *The Production of Space*, who sees 'lived space' as being continually repressed by authority in its creation of homogenised 'conceived space'; Bachelard's *The Poetics of Space*, which privileges the imagination in the construction of home, and its objects as being loaded with significance and story; and the Bollnow's lesser-known and

somewhat idiosyncratic *Human Space* (2011), where he delves into multiple meanings of space, across eclectic fields of study, pronouncing that all of man's movements revolve essentially around "going and returning... [removing] himself from the centre of his space... [and attempting to return] home (p80)."

David Seamon, in his 1979 book *A Geography of the Lifeworld*, takes a phenomenological approach to geography itself. Perhaps recalling Bollnow, whom he refers to elsewhere, he organises his analysis into movement and rest. Movement considers phenomena which he describes as body ballets (essentially body-subject routines and habits), and place ballets (where people come together to make use of the same space, perhaps interacting on the street for a chat). The section on rest, where 'people are relatively fixed in space and place (1979: p65)' on the other hand is devoted largely to home, with a strong nod to Bachelard and the imaginings of home and inhabited space. Home is phenomenologically complex, and understandably hard to pin down or describe, as is phenomenology itself. Seamon quotes Herbert Spiegelberg from 1971:

"Phenomenology begins in silence. Only he who has experienced genuine perplexity and frustration in the face of the phenomena when trying to find the proper description for them knows what phenomenological seeing really means" (Seamon, 1979, p. 20)

It is perhaps telling that Spiegelberg uses the metaphor of sound before then converting it to that of sight and seeing. Interestingly, Seamon uses a home metaphor in attempting to explain body and place choreographies, stating: 'Body-subject houses complex behaviours extending over considerable portions of time as well as space' (1979, p.54). Equally, we might argue that houses embody, or are sites of, complex behaviour, underlining how we tend to search for metaphors when dealing with the phenomenological. Hence, by adopting careful listening to the narratives of home, and re-presenting/com-posing them (see methodology below), they help to answer the complex question of what home means to different people at different times.

After being largely neglected by Marxism and spatial scientists, humanistic geographers emphasised the importance of home, albeit with a tendency to romanticise the notion, and with insufficient explanation as to the link between social structures and how place is experienced, as argued by the geographers Blunt & Dowling in 2006. They state instead that home should be 'conceptualized as processes of establishing connections with others and creating a sense of order and belonging as part of rather than separate from society', and in doing so, they recognise that the 'the ways in which men and women, people in different societies, and the young and old, create, perceive and experience dwelling [have not been] recognized' (2006, p.14). Exactly how these 'connections' should or could be made, or how a 'sense of order' could be constructed a decade later is unclear. If anything, the rhetoric of governments in 2016-17 in the UK and the US. has sought to create further divisions and fractures in society, following seismic events such as 'Brexit, in the UK' and the rise of the self-consciously amoral right as epitomised by Trump in the US.

The 'hypernormalisation' Adam Curtis refers to in his eponymous 2016 film could be applied to the context of the UK today in terms of the gradual habituation in the media of so called anti-foreigner rhetoric, where many headlines and arguments verge on the outright racist. Evidence of the prolifera-

tion of such rhetoric can be found in the recent IRR article 'Post-referendum racism and xenophobia: The role of social media activism in challenging the normalisation of xeno-racist narratives', which refers to the 2013 'GO HOME or face arrest' campaigns organised by Theresa May, when Home Secretary (bringing a new twist to the name and the role, it might be argued).

Below I explain further how I respond to this gap in research: how connections could be made and a sense of order and disentangling achieved and articulated

## Home and the Migrant Experience: the sedentary and mobile

Although migration, home and belonging are not the main focus of this research, a close analysis of theoretical research on the migrant experience in relation to home provides a useful theoretical perspective on home in general and theories outlined above. Some see home-making or home-building as 'an affective edifice constructed out of affective building blocks (blocks of homely feelings)' (Hage 1997, p.102) in (Levin, 2016, p.26) Migration, Settlement, and the Concepts of House and Home (2016) distinguishes between 'house' as a physical form and 'home' as denoting a 'meta-physical emotional idea' for migrants, with 'both jointly creat[ing] a sense of belonging in a new land' (28). In contrast, (Ralph and Staeheli, 2011) critique the tendency to consider home as a 'sedentary' concept:

"... a fixed, bounded and discreet place. Inspired by philosophical writings on the power of place-attachments (Bachelard 1958; Casey 1993, 1998; Heidegger 1971), this approach examines the ways a sense of home plays an important role in grounding people to a particular place, a place like no other" (Ralph and Staeheli, 2011, p518).

Providing a useful overview of the various ways in which home has been conceptualised, and rejecting the notion of it as something which is purely fixed, and to which feelings or objects can be attached, they postulate that it "merges out of the regular, localising reiteration of social processes and sets of relationships with both humans and non-humans" (Ralph and Staeheli, 2011, pp519-20). Home is thus located, but not limited to a particular locale; it is sedentary and mobile. (Miller, 2001)

They also note how the notion of the 'return' home has tended to be over-romanticised in the case of the migrant experience, where such homecomings rarely tend to live up to expectations. Referencing Conway in 2005, they note that the "much-discussed 'myth of return' is a symptom of some migrants' ongoing search for a stable sense of self in a world often characterised as in flux" (p522) but acknowledge that many find their return to be 'unsettling' [authors' emphasis] and therefore need to 'articulate [their] liminal status as both insiders and outsiders'. Referring to an earlier work of Ralph's (2009) the authors note how:

"Through the interplay between home's mobile and moored features, returnees begin to articulate the disjuncture, and even antagonism, between the actual and the idealised

meanings with which they had imbued home and their identification with it." (Ralph and Staeheli, 2011, p522)

This research throws a negative light on Bollnow's earlier and perhaps somewhat simplistic argument that all of movements as humans are based on return, since this journey replicates the desire to reconstruct the comforts of the conditions of our mothers' womb (2011). However, it also emphasises the importance of humans' quests, which often feature the urge to return, no matter how ill-advised or fraught with difficulties this may be.

Fascinatingly, from a sonic point of view, Ralph and Staeheli conclude by suggesting that the migrant experience of home can be best described using a musical instrument metaphor:

"Home is like an accordion, in that it both stretches to expand outwards to distant and remote places, while also squeezing to embed people in their proximate and immediate locales and social relations. We contend that the fixed and fluid components of home must be viewed as enmeshed and working together, without marginalising either of these qualities. Recognising home as at once grounded and uprooted highlights the often-overlooked dissonance between the lived and the desired meanings with which people imbue the notion (Ralph and Staeheli, 2011, p525).

Finally, they call for "efforts to carve out alternative models of home [which] can unsettle normative constructions, and draw attention to the fundamentally fragile and porous nature of reified social representations of home", (p525).

## Brighton, Home and the Migrant Experience

Migration in Brighton & Hove might be said to take a number of forms: in addition to those who have come to Brighton, for example, as asylum seekers (see *Migrants Brighton: Life Stories* (2012), or found themselves homeless (*Picture the Change: Repeat Homelessness in Brighton* (2015)), there are other sub-groups such as those who migrate internally in the UK from London, perhaps seeking a more relaxed, slightly cheaper version of their past lives, with the possibility of a commute to the capital if necessary. Furthermore, since I am adopting an (auto-) ethnographical approach, much of my own narrative and experiences are usefully included.

Brighton & Hove appears to be a popular choice as a place to live. Though robust and up-to-date data on what makes Brighton a desirable place in which to live is somewhat elusive, and is perhaps necessarily subjective, a web search yielded the perception that it is at least considered by the press to be an attractive location to work in with a 2016 article in the *Guardian* claiming that Brighton & Hove is the 4th 'Happiest' place in the U.K. to work (*Guardian*, 2016). However, interestingly a recent survey has the city ranked at 109th in Best Places to live in the UK, down 35 places in one year, largely due to a fall in what it claims to be living standards and costs (*USwitch*, 2015). While hardly an exact science, this reinforces my experience (and that of people I know) that the city is an expensive one. These subjective 'temperature checks' may, however, provide a useful starting point for interview questions to test these perceptions. As a coastal location, close to France and the Continent, it has obvious physi-

cal links beyond the UK. Today, it is a popular destination for a particular type of migrant-visitor: the tourist and the language student (BHConnected 2014:p137). Some participants in the fieldwork could be labelled 'migrants'; the Migrant Report of 2001 states: 'A migrant is defined as a person whose address one year before the census was different from their address on census day,' underlining just how subjective such a category can be.

In official studies of the city, large numbers said they felt they belonged (see BHConnected 2014). While these findings are rather simplistic, it is interesting to note that the local council is attempting to measure its residents' wellbeing and sense of belonging.

## Critical Geographies: Mapping and Doing Home, Creating Ethnographic Homecomings and Culture

In 'Home and Migration: Mobilities, Belongings and Identities', Ralph and Staeheli argue that 'by telling a story of movement and transformation, it becomes possible to understand home, identity and belonging in a more nuanced way' (Ralph and Staeheli, 2011). Stating that any discussions about home and belonging are inevitably ones about power and who wields it, they call for "alternative models of home [that] can unsettle normative constructions, and draw attention to the fundamentally fragile and porous nature of reified social representations" (2011: p526). Similarly, in her overview of critical geographies of home, following and explicitly referencing Blunt and Dowling's coining of the phrase in 2006, Brickell makes an impassioned plea for academics (herself included) not only to 'map' home from the relative safety of their ivory towers but also to 'do' home:

"The mounting professional onus on academics to directly 'get out there' and 'do' something (Castree, 1999) to challenge negative expressions of home needs to be balanced against their bringing to light of affected people's own forays into the politicization and publicization of domestic issues" (Brickell, 2012, p. 246).

Brickell's important account includes a detailed critical inventory of how home has been re-conceptualised and the balance redressed in recent years: from a place of presumed sanctuary and stability in the idealised eyes and perceived warm glow of the humanistic geographers of the 1970s and 1980s, to the notion today of home as something far more complex and possibly problematic. Referencing Badgett and Folbre, 1999; Olwig, 1998; and Young, 1997, she highlights the importance of feminist critiques of home as highlighting home as a "potential site of struggle and conflict" (p226).

Brickell wisely acknowledges the importance of Blunt & Dowling's three-pronged conceptualization of home, which continues to be seen as an important milestone in home studies today (and which I discuss and apply later), imploring the:

"(re)visioning [of] a more complex and fluid understanding of the home which emerges from deliberate or unintentional disruptions to home places and sentiments at different scales and times. Considering in more depth what the 'critical' in 'critical geographies of home' implies, and how as researchers we 'do' this geography, I take my lead from the insightful review of Home by Cathrine Brun (2008: p565) who sets out a challenge, that "we

should perhaps ask what our responsibilities as researchers in doing critical geographies of home are?" (Brickell, 2012, p227).

She then describes the work of academics, such as Caleb Johnston and Geraldine Pratt, who in 2010 transformed their research data which consisted of testimonies into performed installations:

"Stimulating interest around an important social issue, at the same time as evoking an emotional visceral response from audience members, this innovative approach demonstrates how novel pathways could be furthered by scholars of home who are keen to consider the transformative potential of their research in order to lobby for change" (Brickell, 2012, p235).

It is precisely this 'transformative' element that I have attempted to capture here in my theory-practice research, which tells the story of people's highly complex and nuanced experiences of home. In this micro study of home I am considering the Book Sprint participants as multiple selves: academics, actors (of home), human beings constantly experiencing as well as reflecting and writing about home; there is no attempt nor need to separate out these porous selves. In doing so I am acknowledging the importance of ethnographies of home.

In 'Breaking Habits and Cultivating Home' (2002) Lesa Lockford argues that ethnographic research is far more than simply collecting data; it is entering the realm of the subject in a state of 'somatic' empathy, and, interestingly from the point of view of homecomings, states that once we do this 'we cannot return home'. She expands on this metaphor of home:

"Moving into unfamiliar terrain whether as reader, as researcher, or as audience member is bound to entail resistance ... are we willing to give up the familiarity of our "home" and overcome resistance in order to inhabit the unfamiliar? In what ways do our comfortable habits affect our appreciation of different homes and homelands? ...do we defensively dig in and resist shifting our intellectual ground (ground in which we have perhaps grown too cozy and insular), even if making that move might mean expanding to new and wider horizon of experience?" (Lockford, 2002, p85).

Lockford also usefully defines culture as "the event or events we cultivate ... collectively constituted through the construction, the deconstruction, and the reconstruction of the edifices in which we physically, as well as spiritually, imaginatively, and psychologically, dwell" (2002, p17).

As for the micro historical approach, Kilday and Nash (2017, p4) set out how this might be applied to the field of history, crime, law and society, an approach which I believe is equally applicable to any interdisciplinary area:

We would especially argue for the benefits produced, by actively linking such studies or narratives together. This method looks at a specific narrative case or incident closely in context and works outwards to provide both 'thick description' and analysis of the case in relation to the wider history of crime, law and society. In the past, some successful previous book-length attempts have been made to self-consciously use micro-history to study conflict and areas that might be considered related to



the history of crime. Though a little dated now, Robert Darnton's *The Great Cat Massacre* remains something of a trailblazer in this respect, with its evocation of eighteenth-century Parisian episodes of conflict and exploration of cultural transactions and meanings. However, the studies within this book are very disparate and scarcely any of the stories relate to the single theme of law and crime - perhaps readily apparent in the book's subtitle 'Episodes in French Cultural History'

## Theoretical framework: sound, the sonic and home

The role of the sonic in the construction of home in the city has been very much overlooked due to a focus on the other senses, especially the visual. Notable exceptions of theoretical studies of the sonic in some way related to home are Tecchi's ethnographic research on radio and silence in the construction of the domestic soundscape (Miller, 2002) demonstrating how both contribute to the textured soundscapes of home; various projects in Belfast using sound (and song) to heal political divisions in the city (Ouzounian, 2013), the brief but effective incorporation of the sonic in installation art - see Michael Landy's 2004 *Semi Detached* in the Tate Gallery, and Kytö's thesis (2013) 'Sounds like home: Crossings of private and common urban acoustic space' in which she adopts an ethnomusicological and sound studies approach to notions of shared space, most significantly from my point of view, focusing on how groups of football supporters in Istanbul construct an acoustic community through chants and songs. The highest profile sonic artist who has engaged with the role of the sonic in the city is 2010 Turner Prize-winning artist Susan Philipsz, whose 'Surround Me' uses the sound of the artist's own voice singing songs which are installed amongst architecture and ambient noise in various urban locations, to create often mournful installed pieces in dead or dormant spaces to powerful, lyrical effect.

However, there has been no explicit attempt to map the site and space of the city sonically in terms of its multi-layered nature, of which alienation is a feature, in order to disentangle the multiple narratives that serve to construct it. In doing so I am attempting to capture what Labelle calls the "micro geography of the moment":

"...sound opens up a field of interaction, to become a channel, a fluid, a flux of voice and urgency, of play and drama, of mutuality and sharing, to ultimately carve out a micro-geography of the moment [...] this makes sound a significant model for also thinking and experiencing the contemporary condition, for as a relational spatiality global culture demands and necessitates continual reworking. It locates us within an extremely animate and energetic environment that, like auditory phenomena, often exceeds the conventional parameters and possibilities of representation" (Labelle, 2010, pxvii).

I intend to adopt and adapt Blunt & Dowling's conceptual framework on home and then to incorporate the sonic:

"[Firstly] a spatialized understanding of home, one that appreciates home as a place and also as a spatial imaginary that travels across space and is connected to particular sites.

Second [...] a politicized understanding of home, one alert to the processes of oppression and resistance embedded in ideas and processes of home. [...] draw[ing] out three components of a critical geography of home: home as simultaneously material and imaginative; the nexus between home, power and identity; and home as multi-scalar". (Blunt & Dowling, 2006, p22)

The authors also note the importance of Daniel Miller's concepts of material geographies of home: how home can be viewed as a process, and the significance of the objects we place in our home, and how they in turn reflect ways in which we construct home and signal its social differentiations (Miller, 2006, p24). I also use Miller's notion of cultural affordances and the embodiment of objects in the exploration of the sonic in the construction of home.

Building on the work of my Artist's Residency for Pavlov Media Lab in the Netherlands, *Settling Up* (2005), during which I transformed an empty house into an album of songs/sonic art about reflections of being a 'foreign' resident and outsider, this theory/practice paper further interrogates the complexities of and contradictions around notions of home amongst a variety of groups within one specific locale: the city of Brighton & Hove, and specifically, the seven participants of the Great Sussex Book Sprint at the University of Sussex, thereby aiming to make a contribution to sound art in terms of the psycho-geographies of place; a micro-historical and micro-geographical study of a micro-element of the city, and the story of how they happened to be in this particular space; and of how people experience, voice and 'sound' these experiences. I am using a variety of innovative methods coupled with an interrogation of home through a theoretical lens that draws upon urban studies, sound studies, sound art, and a practice element will involve the installation of sounds (based on data collected from field recordings, (auto-)ethnographical interviews). Sounds will be installed in the place in which we are co-writing. In this way, memories and narratives will be located within and layered upon a meaningful context: as temporary 'residents' of the Book Sprint space.

As a resident myself, I adopt an auto-audio-ethnographic approach to reflect on my own journey to and within the city as home, and in this collaborative writing-listening space.

## Overarching methodology: co-(auto)ethnographic Trinitarian) COAT

My research constitutes a confluence of academic fields relating to 'home', conceived through a wide range of methodologies including: firstly, a series of audio interviews with each of the Book Sprint participants in order to present a deep-dive slice of views and perspectives, both academically and personally, and representative qualitative sample of views from approximately 50 local residents, using a simple interactive audio interview intervention approach, recording participants in the Book Sprint garden space (see Les Back's innovative suggestions of varied practice and incorporation of 'noise and the rhythms of life' into the idea of data, of 'soundmarks' and 'keynotes' (Bull & Back, 2016, p145-6)).

Secondly, an auto-audio-ethnographic approach (a reworking of Ellis, 2004), which rather than seeking to distance myself from participants, aims to form connections with other residents of the Book Sprint, city and university space, reconfiguring the Trinitarian methodology of 'academic, activist and artist positions', which Waddock (in Bull & Back, 2016, p155) adopts to "challenge the existing norms of soundscape research ... a blurring of the lines between researcher and research partner, artist and listener." Whereas Waddock was aiming to challenge Liverpool council's hegemonic view on 'dwellings'



by 'hearing' residents' voices, I am seeking to both elicit and share views on residency and home by adopting an co-auto-ethnographic-Trinitarian (C.O.A.T) methodology: 'academic, resident, artist' positions. Just as Waldock did, I wish to privilege the enabling of participants in the conducting and editing of their recordings in order to not to avoid overly-influencing their decisions but also to achieve an authentic sonic appropriation of home. However, I also aim to go further in the removal of the distance between researcher and subject by also sharing my own narrative (both 'mapping' and 'doing' critical geographies of home, after Brickell, 2012) and experiences of 'lived space' as a resident, which will serve to critically respond to space and contextualise the questions I ask in the interviews, creating a community-based purpose to the process, which itself is a fundamental part of the piece.

Thirdly, a theoretical investigation through practice regarding what is learned from the production of interactive technologies, again informed by auto-audio-ethnography, and how it is used, resulting in an analysis of the ideas of and around home, and experience of cities.

## Methodological Approach: data collection using Grounded Theory inspired

Since the data I have collected revolves around responding to the elusive question of the qualities of home, I am adopting a qualitative approach. Specifically, and precisely because my project is emergent, I will use Grounded Theory as a framework to look for emerging patterns:

"a style of doing qualitative analysis that includes a number of distinct features, such as theoretical sampling, and certain methodological guidelines, such as the making of constant comparisons and the use of a coding paradigm, to ensure conceptual development and density." (Strauss, 1987, p5)

Strauss notes how the earlier phases of research are, inevitably, comparatively more 'open', and that several months could and indeed may need to pass before certain categories become clear: essentially, the researcher is led very much by the findings of their data. I am gathering a mass of data and then immediately looking out for clear patterns to emerge, so as to organise them systematically. I intend to respond sonically, artistically and musically by co-creating 'soundings' (explained in the next section).

## Sonic methodology: com-posed soundings:

I am using a system of categorisation, and reappropriation of the distinct 'referential' sounds, and stories of home to create forms of 'homeplate' (Sonnenshein 2001: 123); essentially a metaphorical equivalent of the main musical theme or homeplate which identifies a character in the score of a film. I see my role as bringing ('placing') the strands of the stories and voices together, co-composing (in the sense of the French etymological meaning 'poser: to place') them along with participants' co-direction into a narrative whole as soundings (a re-appropriation of what Lane proposes as the 'sounding arts', in Gardner and Voegelin, 2016, Colloquium on Sound and Music), fusing sonic features, which could be described both as both sound and music, but may be best termed homeplate soundings. I apply the methodology of Grounded Theory to the various forms of sonic data recorded. However, given the nature of this methodological approach, certain forms emerge from this participatory approach, which are currently unknown. Even though I consider it essential to engage in doing/making a critical

geography of home myself before engaging participants, this is not considered in any way to be a model for participants' soundings. Moreover, I anticipate that theirs will be as unique and porous as each participant's experience of home itself, forming multiple scores (literally embodied lines, scorings, or impressions; a form of sonic topography or layers of resulting sonic palimpsest). Together, they may (or may not) form a coherent (or incoherent, recalling the notion of home as (Ralph and Staeheli, 2011) 'messy, mobile, blurred and confused') body of work, or com-position.

## Research Findings and conclusion:

Of the seven participants, each gave very different views, with some notable similarities (the sense of being a migrant of some kind; the importance of food and smells; and in some cases, the symbolism and significance of pets) about what constitutes home, as summarised in the tables below. Often 'home' emerges as what Ralph and Staeheli (2011) term 'messy, mobile, blurred and confused'. There is also affirmation that home concerns the "construction, the deconstruction, and the reconstruction of the edifices in which we physically, as well as spiritually, imaginatively, and psychologically, dwell" (Lockford, 2002, p17), and also some resignation that return home is not only over-romanticised (see Conway in Ralph and Staeheli, 2011), but often impossible since it no longer exists (see table below). Elsewhere, there is repeated reference to home being something we make or construct, which is very much exemplified by this entire project, Book Sprint and supporting documents.

Ultimately, I would stress the importance of listening to the audio files (2 .wav files are available here: [10.6084/m9.figshare.5107636](https://doi.org/10.6084/m9.figshare.5107636)), listening to one another's stories and journeys, and considering our unique micro-geographies and micro-histories. I would urge the reader to do the same thing now and consider the recordings themselves as both data and performance. The following table is a good starting point, but I will let our stories speak for themselves. However, as interviewer-participant, I have added the script of my own auto-audio ethnography as part of supplementary material, accessible via the same link, which also includes the questions asked to each participant, in the body of the text.

The act of interviewing, recording and archiving each participant's responses, each of whom had a different critical and personal perspective on 'home', certainly helped to create a collective understanding of how we were approaching this innovative task. It also adds an extra, rich layer of audio data and authentic 'voice' to our final book.

I would strongly recommend that future Book Sprints consider adopting such a methodology, but would suggest that extra time is devoted to allow sufficient exploration. We cannot and should not separate ourselves as academics and as people with lived experience.

As for other possible outcomes of 'doing' critical geographies (and histories) and 'Life Listeners' as they might be termed (as opposed to the more established Life Writing), I would suggest that these recordings are then given further opportunity to 'speak' of home, in the form of installations and 'soundings' to provoke and encourage further debate on the nature of identity, belonging: Home.



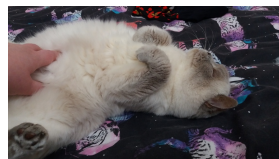
*Daw, N. (2017) 'Look, smell and feel of Sussex countryside as Home: 1'*



*Daw, N. (2017) 'Look, smell and feel of Sussex countryside as Home: 2'*



*Daw, N. (2017) 'Look, smell and feel of Sussex countryside as Home: 3'*



*Neale, A. (2017) 'Whisper is home on Bed Island'*

*Summary table of the Book Sprint participants' responses to interviews on Home*

Critical context	Summary	'Story of/Journey Home'	Key object(s)	Senses of home	Brighton & Hove as home?
A) History & Criminology	Multiple sites of home/ non-home; constant moving (24 homes/ moves); wherever the cat is; bed as 'home': an island: something smaller than a room.	Discovered they had Lithuanian roots when 16. Suffered severe illness as a child and cherishes security of home, and having own space (with cat, Whisper).	'Nan's' Christmas tree and an empty Victorian photo album passes down the family. Important photos have been scanned in so material photo is less important.	Being cosy and safe, especially in cotton duvet bed, described as 'bed island' (sensation of softness), sounds of birds, distant 'neighbourhood' noise are appealing. Also non-home evoked by noisy neighbours and smell of mould.	Yes, now. It was previously, and is again. Appreciates openness and tolerance of city, being near the sea and have 'access to architecture'.
B) History of Art	Very much grounded and formed by the positive experience of growing up and living in Sussex.	Sussex and especially a village outside Lewes, near Brighton has been a constant source of contentedness and inspiration.	Own photos of countryside in Sussex, especially near Kingston.	Visuals and sonic elements of countryside very important; layers of history (gates, pillbox, look and feel of rust). Smell of grass, hay and manure. Sussex smells different to other rural places. Images: 'WASTE NOT WANT NOT' on plaques in countryside.	No. Brighton too expensive. Lewes and the countryside and land in Sussex hold strong elements of identity and familial belonging (Sussex motto: 'We wunt be druv': we won't be driven/ pushed around).
C) Law	Has lived in different countries and is fascinated by what home might mean and 'Where is home for you' instead of 'Where are you from?' Name in Hindi means home.	Born in US to Indian parents and never fully felt belonging in US; spent holidays in India but now lives in UK.	A small metal charm-sized dog, always kept in back pockets to remind of home: being able to have a dog is an ideal and would symbolise belonging somewhere and the ideas of home.	'Toasted black pepper and cumin ground onto freshly made paneer encapsulate smell, taste and touch'. Also 1965 Bollywood song: Woh Kaun Thi? (Who was she?)	Hopes Brighton will continue to be a base where they can go away from and be able to come back to.

D) History	Home is more a journey than a place; you hopefully find a purpose along the way. Currently identifies as 'migratory'.	US citizen: grew up in Iowa, who has lived in between Germany (where there are familial roots), and US and now is based in UK.	No special objects.	The sensation, tastes and atmosphere of specific familial Thanksgiving in US. Can't be replicated elsewhere.	Wants to make it home, weather is perfect compared with extreme US weather experienced. Some elements of B&H not appealing, such as the city purporting to be more risqué that it may be. Feels 'at home' in UK, Germany and US.
E) Maths	Feels home is the place wherever they are. Somewhere quiet and safe.	Moved from Spain to Germany to UK. Had a feeling of belonging in Barcelona but is no longer home. Has a Catalan identity. Feels language is a site of home.	None. Objects are unimportant.	Smell of food and cooking associated with a sense of home: mixes Mediterranean food and some German cuisine (sweet mustard, schnitzel).	Brighton is home for now- would like to stay for as long as possible- feels comfortable. Had similar feeling in Germany.
F) Migration Studies	Strongly identifies as a 'world migrant'.	Has lived in a number of countries: born in Paraguay (no longer home); lived in Germany, Portugal and now UK.	Objects have been relinquished due to need to move on often. Sometimes everyday objects are amassed as a means of trying to stay in one place- anchoring themselves.	Coconut tree flower smelled 'out of place' in 2011 in Frankfurt reminded them of a Christmas smell in Paraguay. It evoked a 'lost familiarity' sensation since they wouldn't return to Paraguay again.	Wouldn't be surprised if they stay in Brighton, or Germany (education, ideologically), but going back is not generally a good idea.
G) Sonic Art/ Music/ Media	Considers home as a movement, a feeling; something elusive. uses sound art/ music 'soundings' to capture this sense, combining interviews, auto-ethnographic material, field recordings and composed music/ sounds.	Grew up in UK, then lived abroad in Spain, Australia, Yemen and Syria, but then returned to UK to bring up young children.	Pianos. Serve as link to memories and embodied experience of home, and as a compositional tool.	Smells of cooking and ingredients, especially Mediterranean herbs evoke memories of living away from UK and adventure/ difference. Sounds of swallows link to various locations globally, and also the sound of other languages evoke feelings of home and away.	Elected to live in the city as 'home' and has built life and research around this very topic.

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